



Early Journal Content on JSTOR, Free to Anyone in the World

This article is one of nearly 500,000 scholarly works digitized and made freely available to everyone in the world by JSTOR.

Known as the Early Journal Content, this set of works include research articles, news, letters, and other writings published in more than 200 of the oldest leading academic journals. The works date from the mid-seventeenth to the early twentieth centuries.

We encourage people to read and share the Early Journal Content openly and to tell others that this resource exists. People may post this content online or redistribute in any way for non-commercial purposes.

Read more about Early Journal Content at <http://about.jstor.org/participate-jstor/individuals/early-journal-content>.

JSTOR is a digital library of academic journals, books, and primary source objects. JSTOR helps people discover, use, and build upon a wide range of content through a powerful research and teaching platform, and preserves this content for future generations. JSTOR is part of ITHAKA, a not-for-profit organization that also includes Ithaka S+R and Portico. For more information about JSTOR, please contact support@jstor.org.



Burning of the Numidian Camp
A Gobelin XVII Century reproduction of one of Giulio Romano's famous Scipio Series
In the French National Collection

WARS PICTURED IN TAPESTRY

NEARLY all of the world's great wars have been pictured magnificently in tapestry. The Trojan War was illustrated not only in the fifteenth century Gothic series, of which one piece in remarkably perfect condition was shown at the recent Buffalo Tapestry Exhibition; but also in Renaissance and Baroque versions that modified the point of view to suit the style and period.

The most famous panels illustrating the victories of Scipio in the Second Punic War are those designed by Giulio Romano and his associate Francesco Penni. The wars of Cæsar, of Antony and Cleopatra, and the Capture of Jerusalem by Titus, kept busy the looms of the fifteenth, sixteenth and seventeenth centuries. The Gothic "Roland at Roncevaux" in the Brussels Museum displays a fascinating mass of knights and chargers, in the effort to convey to us a definite idea of what a battle looked like in the time of Charlemagne. The Battle of Pavia where King Francis I of France was defeated by the Emperor Charles V is depicted in great detail in seven huge Renaissance cloths now in the Naples Museum. The Conquest of Tunis by Charles V was immortalized in twelve superb hangings designed by Jean Vermayen and woven at Brussels by Willem van Pannemaker. The Battles of the Archduke Albert at the end of the sixteenth century, including the Siege and Capture of Calais, were woven in a series of seven tapestries. Tapestry pictures of the defeat of the Spanish

Armada by the English in 1588 adorned the English House of Lords until they were destroyed on the burning of the Houses of Parliament in 1834.

The victories of Louis XIV were glorified at the Gobelins into tapestries that now hang at Versailles. The victories of the English Duke of Marlborough, in the War of the Spanish Succession, at Blenheim, at Ramillies (after which Brussels, Antwerp, Ghent and Ostend surrendered); and at Oudenarde (after which came the siege and surrender of Lille)—were woven into tapestries that still adorn the walls of the Palace of Blenheim built for the great conqueror by a grateful nation.

Today in London the work of art that is attracting the most attention is not a painting or a statue, but a tapestry just off the looms established by William Morris at Merton. It was designed by Bernard Partridge and is entitled "The Arming of the King." While begun long before the present war with Germany was apprehended, its completion in October was a timely coincidence. In the middle of the tapestry stands King George, clad in a suit of mail, that is covered with a mantle of scarlet lined ermine. Above the royal head is a canopy of crimson and gold showing the arms of the principal dominions of the Empire. Four allegorical figures, Bravery and Wisdom on the left and Justice and Peace on the right, are represented as equipping the King with the armour of virtues that is to

make him proof against all attacks. The names of the four virtues are woven into the cloth beneath them in Latin, while across the top of the tapestry runs the inscription *Georgius v. Rex et Imperator armis induitur A. D. x. kal. Jul. m. cm. xi.* The border of the tapestry, which is Late Gothic in style, is a trailing design of York and Lancaster roses, through which are intertwined the badges of most of the earlier English monarchs. This border was designed by the Reverend E. E. Dorling of Kew, who also designed the heraldry for King George's Coronation.

Of all the tapestries shown at the recent exhibition in Buffalo, none attracted more attention than the one illustrated which introduces, Hector of Troy, and Andromache, and Helen, and Priam, and Hecuba. This was due not only to the fact that the tapestry was woven five hundred years ago, half a century before Columbus discovered America, and to the fact that of all the wars that have wasted the human race since the world began, the Trojan is the most famous; but also and especially because of the human interest of the story, and of the artful way in which the designer of the two scenes, one above the other, has understood how to win our sympathies for Andromache's personal grief at the horrors of war. The title of this tapestry is "Andromache's Lament," and it is part of the famous fifteenth century Gothic Trojan War Series of which there are three pieces thirteen feet high with a united width of twenty-one feet at South Kensington. There are also seven pieces at the Courthouse of Issoire in France. The tapestry before us is fifteen feet three inches high by nine feet two inches wide, hav-

ing the story told not only in Latin at the bottom but also in French at the top. The pieces at South Kensington are shorter because they lack the French inscriptions at the top. The pieces at Issoire have lost the inscriptions at both top and bottom. The Latin on the tapestry before us reads, translated:

Andromache bewailing the killing of Hector that she saw in her sleep.

Brings her children in order to prevent it. Priam calls and detains him.

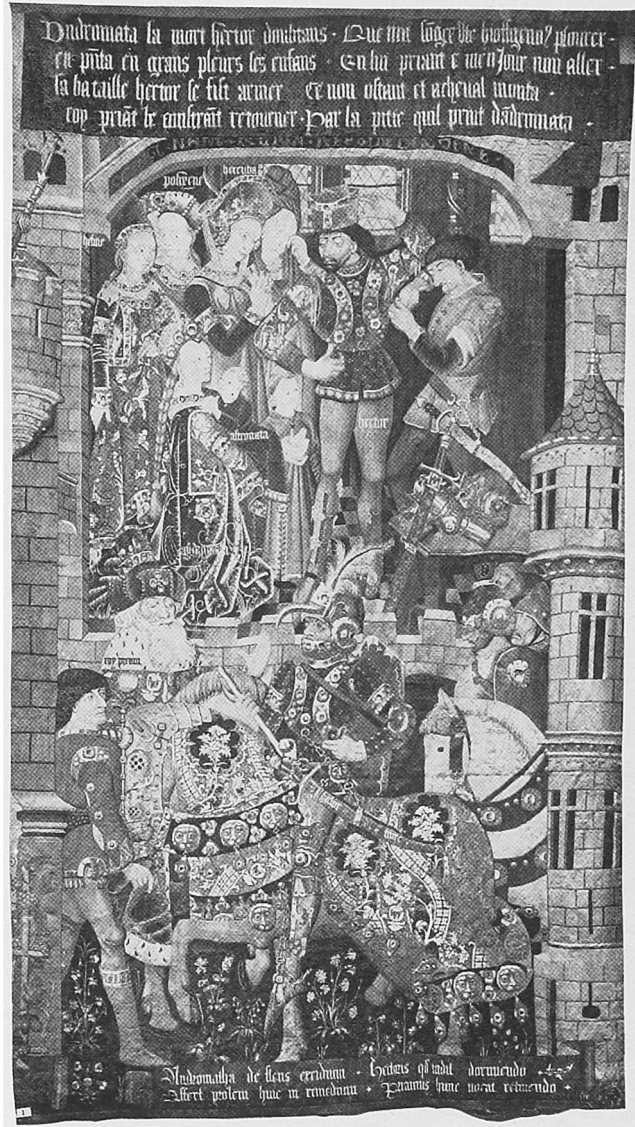
In other words Andromache dreamed that her husband Hector, the champion fighter of the Trojans, was killed by the Greek champion Achilles, before her very eyes. When morning came, and Hector began to put on his armour to go forth to battle, as was his daily custom, Andromache took her two children and knelt before him, beseeching him to stay at home that day. Of course, it was written in the fates that Hector should not be moved by her entreaties, and that he should ride out to his doom despite the added entreaties of his father, King Priam.

By a rare piece of good fortune eight of the original colour sketches for these Gothic Trojan War tapestries still survive, and are preserved in the Louvre. The average size is fifteen by twenty-two inches, and all are in good condition except the second, from which a vertical section of the middle is missing. The sketches were drawn with a pen, and coloured red, blue and yellow with water colours. On the back of the sketches are written seventeen eight line stanzas of French verse, based not upon the Iliad but upon other poetical versions of the story of Troy.

The second illustration shows one of the famous Scipio series designed

by Giulio Romano. The example illustrated, however, is not one of the original Renaissance tapestries, but a seventeenth century reproduction woven at the Gobelins, and reversed in direction from the original one. The event to which it refers is the "Burning of the Numidian Camp." Of the original small colour sketches for the Scipio tapestries there are fifteen in the Louvre, discovered there by M. Jean Guiffrey, and by Colonel D'Astier, whose "La Belle Tapisserie du Roy" is an interesting and exhaustive study of Renaissance and later tapestries picturing the Story of Scipio. Probably the most famous of the Scipio series is the one that pictures the "Conference Between Scipio and Hannibal Before the Battle of Zama," illustrated on page 95 of my book on Tapestries. The example illustrated there is one of seven signed with the Brussels mark and a monogram, purchased by Mary of Hungary and bequeathed to her brother the Emperor Charles V on her death in 1558.

The most warlike tapestry in the Metropolitan Museum is the Gothic "Capture of Jerusalem by Titus." The central figure in the composition, that is similar in style and crowded in the same manner as the Trojan War series described above, and as the four Cæsar tapestries now in Berne, Switzerland, is the Emperor Titus on horseback, and with the captured Ark of the Covenant on a wagon before him. In the foreground, soldiers are disemboweling Jews for the money they have swallowed in order to save it, when fleeing from the beleaguered city through the Roman lines. The story is fully told in the fifteenth century miracle play entitled "Mistère de la Vengeance Nostre Seigneur Jesuscrist."



A Tapestry from the Famous XV Century Trojan War Series

Other events of the capture of the city are pictured on the right and on the left of the tapestry, with the utmost spirit and vigor.

An interesting Renaissance set of tapestries with especially luxurious borders, is the Titus set that hangs in the residence of Mr. Harry Payne

Whitney. These six tapestries formerly belonged to the Marquis Nicolai, and are part of a set of eight that were lent in 1901 for the Coronation of King Edward VII, six being hung in the Banqueting Hall of Buckingham Palace, the other two in Westminster Abbey. The latter are shown in Abbey's famous picture of the Coronation Ceremonies. The two pieces of the set, not acquired for the Whitney collection, are now the property of Mrs. W. H. Baltzell of Wellesly, Mass. The example illustrated shows Titus receiving tribute from the Jews of Tyre. He is seated on a throne at the right of the tapestry, sceptre in left hand, and with right hand extended graciously towards a patriarch in elaborately brocaded crimson robe, who is offering him two huge golden vases filled with golden money, as ransom for his handsome black-bearded son. Before the tent on the left three paymasters at a long table are handing out shares of the spoil to Roman soldiers. In the background, prisoners are being escorted roughly towards headquarters, while others are being decapitated or crucified. There was also a set of eight Titus tapestries in the San Donato collection sold by Prince Demidoff in 1880; they were likewise of Brussels weave but dated from the late seventeenth instead of the sixteenth century.

Among the precious tapestries in the Cathedral of Rheims, which were recently buried in order to protect them from injury and capture by the Germans, are two that illustrate the Story of Clovis. Originally there were six used to decorate one of the great halls on the occasion of the marriage of Charles the Bold, Duke of Burgundy, to his third wife Margaret of York in

1468. Through Charles' daughter Mary of Burgundy, wife of the Emperor Maximilian, they descended to her grandson the Emperor Charles V, in whose baggage they were found after the raising of the Siege of Metz. They were presented to the Cathedral by Charles de Guise, Cardinal of Lorraine. By 1840 three of the tapestries had disappeared, and one since then. The one given in my book on Tapestries illustrates the Coronation of Clovis, and the Battle of Soissons, and has at the top long French inscriptions in Gothic letters telling the details of what is happening below.

Similar in style to these "Clovis" tapestries, and especially interesting to compare with them, is the "Story of Roland" tapestry at the Brussels Museum. This tapestry shows Roland not once, but four times in the thick of the famous Battle of Roncevaux. First, in the middle of the left half of the tapestry, he is seen cutting off the head of King Marsile with his good sword "Durendal." In order to make the identity of Roland and his sword clear, the name of each appears on each, "rolant" on the skirt of his armour, and "durendal" on the faithful blade. On the right half of the tapestry, Roland appears three times, once in the act of defending himself against the attacking enemy; once splitting a rock with his sword; once dying at the foot of a tree, while his brother Baudoin having come to his assistance too late, is seen riding away, taking with him Roland's trumpet and sword. The composition is confusing and the warriors are mingled together pell-mell. But the general effect of this method of presentation is fascinating, and what is

confusing in the composition, is made clear by the old French inscriptions on the top of the tapestry. They read as follows:

Deux pièces fist de la pière de marbre.
sans amencier l'espee dachier fin.
lors demy mort s'est couchié contre un arbre
en grâciant Jhesus, le roi divin
La le trouva son frère Bauduin

texture, is the Late Gothic "Crossing of the Red Sea," in the Boston Museum of Fine Arts. Very vividly is pictured the agony and distress of the pursuing Egyptians, engulfed by the rising tides. Strangely peaceful by comparison seem the Israelites, safe on the high bank on the farther side. It is indeed a dramatic



Titus Receiving Tribute from the Jews. A Renaissance Tapestry in the Whitney Collection

auquel Rolland de soif se desconforte.
Mais il ne sceult trouver iaue ne vin,
Pour adouchier lardeur terrible et forte.

Bauduin prent cheval cor et espée.
Et se depart, car les Sarasins c(r)aint
or vient Thiéry, qui voit fort décoppée.
La chá Rolland qui durement (se plaint).
Réclamant Dieu qui tout scet et tout vaint,
Et Thiery pieure aux pité (ables cris),
Ainsy rendy lesperit com(m)e saint,
Ce bon Rollant, martir de Jésus C(hrist).

Far more highly developed in composition, and far more exquisite in

scene—Pharaoh and all his hosts destroyed because God was on the side of the Jews.

Interesting to compare with this tapestry is the one in the Imperial Austrian collection that pictures the same scene, one of a Renaissance set of nine that tell the Story of Moses.

The fact that Calais is now the object of German attack lends particular interest to the one of the Battles of Arch-

duke Albert, entitled "The Capture of Calais." The inscription in the cartouche that occupies the middle of the top border tells the story of the tapestry in Latin. It reads:

CALETANA EXPEDITIO
PRIVS GERI AVDITA
QUAM PARARI

which translated is:

"The expedition against Calais, the news of the accomplishment of which preceded the news of the preparations for it."

In the famous "Artemisia" tapestries that were designed and first woven in the latter part of the sixteenth century, and were re-woven with new borders many times during the reigns of Henri IV and Louis XIII in the first half of the seventeenth century, there are depicted several battle scenes, notably the one that shows the beleaguering of a city for the instruction of the Young Prince.

The most famous battle scenes depicted in tapestries in the last half of the seventeenth century are those contained in the famous "Story of the King" designed by Charles Lebrun and woven at the Gobelins. The "Story of the King" consists of fourteen huge tapestries and is the most important set created for the Sun King. In these tapestries was found the solemn and official glorification of the more important events in the life of Louis XIV during the first twelve years of his reign. Of the fourteen tapestries, seven are martial in their character.

No. 5 pictures the Entry of the King into Dunkerque, after having recovered it from the English, December 2, 1662.

No. 6 pictures the Reduction of the City of Marsal in Lorraine, September 1, 1663.

No. 9 pictures the Siege of Tournai where Louis XIV exposed himself to the enemy's fire, June 21, 1667.

No. 10 pictures the Siege of Douai in July, 1667. The King in danger.

No. 11 pictures the Capture of Lille in August, 1667.

No. 12 pictures the Defeat of the Spanish under Count Marsin near Bruges, August 31, 1667.

No. 14 pictures the Capture of Dole, February 16, 1668, the King commanding in person.

The last illustration shows what is rare in tapestries, a naval battle. This is one of the "Story of Cleopatra" set that hangs in the Main Hall of the Decorative Arts Wings of the Metropolitan Museum, and that was woven in Brussels in the middle of the seventeenth century by Jan van Leefdael and G. van der Strecken. The event illustrated is the Defeat and Flight of Cleopatra and Antony, at the Battle of Actium, as told by the Latin inscription in the middle of the top border, which reads:

ANTONIUS APERTO NAVALI PRAELIO
A ROMANIS DEBELLATUR ET FUGIT.

It is interesting to note how completely the sculptural excrescences of the Baroque style control not only the flower-and-fruit festoons of the massive border, but even the very shapes of the restless waves.

While the wars of Alexander, the greatest conqueror of them all, were always a favorite subject with tapestry weavers, the most famous set is that designed by Charles Lebrun for Louis XIV, and first woven at the Gobelins,

but copied over and over again in Brussels and elsewhere, often incorrectly and badly. This Story of Alexander was in great favor at the French Court on account of the direct allusions found in it to events in the life of Louis XIV. Lebrun painted the five pictures entirely with his own hands, one of them, the

“Family of Darius at Alexander’s Feet,” at Fontainebleau in the presence of the King himself. The other scenes were the “Passage of the Granicus,” the “Battle of Arbela,” the “Battle with Porus,” and the “Triumphant Entry of Alexander into Babylon.”

GEORGE LELAND HUNTER



92.1.60

The Naval Battle of Actium. A XVII Century Tapestry Woven at Brussels.
In the Metropolitan Museum